

## **A DESIGN ADVENTURE IN THE ARCHAEOLOGICAL SITE; KARACAHISAR CASTLE GATE TRANSITION STRUCTURE ARKEOLOJİK ALANDA BİR TASARIM MACERASI; KARACAHİSAR KALESİ GİRİŞ KAPISI GÜVENLİ GEÇİŞ STRÜKTÜRÜ**

Assist. Prof. Dr. Hicran Hanım HALAÇ

*Anadolu University Faculty of Architecture and Design, Department of Architecture*

Kalenin kapısı taştan demirden

Yanlarım çüründü yaştan yağmurdan

....

Kalenin kapısı taştan çıkmaz

Penceresi yüce Şah'a bakılmaz

**Pir Sultan ABDAL**

### **Abstract**

Karacahisar Castle; an important ruin site that includes the mystery of middle age is located on a logistic plateau at 1010 metre height in the southwest of Eskisehir that dominates an area of 200 x 300 metre surrounded by a wall.

It is known to be one of the important castles in the defence line of the area in the Byzantine period. However, building date and the name of the castle are still uncertain. The information in Ottoman Chronicles that after conquering Karacahisar Castle in 1288, Osman Gazi delivered hutbe and coined reveals that Karacahisar was an important settlement during the foundation period.

Until a comprehensive restoration was conducted in the Karacahisar Castle, a safe passage corridor was built during the excavation work, in order to ensure the security of the personnel and the visitors. Because Karacahisar Castle is considered to be the first foundation place of Ottoman Empire, an extraordinary design was projected for the “safe passage structure” to strengthen the ritual of this event.

It is obvious that archaeological sites need to be preserved via architectural designs. However, in Turkey, “temporary designed structures” have only recently started to be used in archaeological sites. The purpose of this design is making a little known site discovered by the architects in Turkey, setting a model for all archaeological sites and meeting of the cultural heritage that has been on and under the earth for thousand of years with an intersection that will add more value to it.

**Key Words:** Karacahisar Castle, Analogical Design, Structure, Modern Addition, New Design in Archaeological Site

### Özet

Ortaçağın gizemini içinde barındıran önemli bir ören yeri olan Karacahisar Kalesi, Eskişehir'in güneybatısında, 1010 metreyi bulan yükseklikte, yaklaşık olarak 200 x 300 metre bir alanı kaplayan sur ile çevrili Eskişehir ovasına hakim inanılmaz lojistik bir platonun üzerinde konumlandırılmıştır.

Bizans döneminde bölgenin savunma hattındaki önemli hisarlardan birisi olduğu bilinmekle birlikte, kalenin inşa tarihi ve ismi konusundaki belirsizlikler devam etmektedir. Osman Gazi'nin 1288 yılında Karacahisar Kalesini ele geçirmesinin ardından Hutbe okutup, sikke bastırduğu yönündeki Osmanlı Kroniklerindeki bilgiler, Karacahisar'ı Osmanlı Beyliğinin Kuruluş evresindeki önemli yerleşimler arasında öne çıkarmaktadır.

Karacahisar Kalesine kapsamlı bir restorasyon yapılana kadar kazı çalışmaları sırasında kaleye giriş ve çıkış yapan personel ve ziyaretçilerin can güvenliğini sağlamak amacıyla güvenli geçiş koridorunu oluştururken Karacahisar Kalesinin Osmanlı İmparatorluğu'nun ilk kurulum yeri olduğu düşüncesinden dolayı; "güvenli geçiş strüktürü'n de bu olayın ritüelini güçlendirecek bir kurguya sıra dışı bir tasarım öngörüldü...

Arkeolojik alanlarında mimari tasarımlar aracılığı ile korunmaya ihtiyacı olduğu aşıkârdır. Ancak ülkemizdeki arkeolojik alanlar, "geçici tasarılanmış yapılar" ile yeni yeni tanışmaya başlamıştır. Bu tasarım sayesinde, ülkemizde mimarlar tarafından az bilinen bir alanın keşfedilmesi hedeflenirken, tüm arkeolojik alanlar için örnek model olması ve binlerce yıldır toprak üstünde ve altındaki kültürel mirasımızın kendi değerlerine değer katacak bir arakesitle buluşması arzulandı...

**Anahtar Kelimeler:** Karacahisar Kalesi, Analojik Tasarım, Strüktür, Çağdaş Ek, Arkeolojik Alanda Yeni Tasarım

### THE ESSENCE OF KARACAHISAR STORY

Karacahisar Castle is located on a logistic plateau at 1010 metre height in the southwest of Eskisehir near Porsuk Stream that dominates Eskisehir plain. It covers an area of about 200 x 300 metre (about 55000 square metres) surrounded by a wall. (See Figure 1)

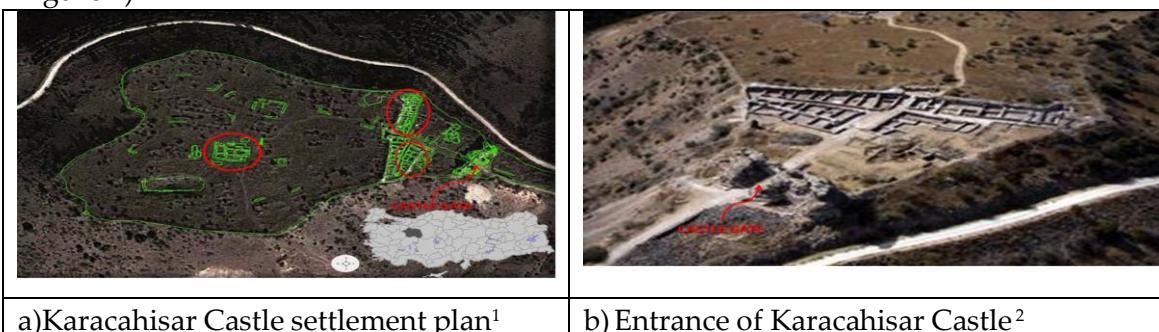


Figure 1. A Top View of Karacahisar Castle and the Gate

<sup>1</sup> Altınsapan, E., Palalı, M., 2013

<sup>2</sup><http://www.anadolugazetesi.net/karacahisar-kalesinde-lule tai-izlerine-rastlandi-n-14111.aspx>

The first studies on Karacahisar Castle, which is an important ruin site that includes that mystery of the Middle Age were started in 1999 by the surface exploration team of academicians of Anadolu University, Faculty of Letters, led by Prof. Dr. Halil Inalcik<sup>3</sup>. The studies continued with cleaning and landscaping by Eskisehir Archaeological Museum with another team led by the scientific consulting of Prof. Dr. Ebru Parman in 2000-2001<sup>4</sup>. The excavation studies continued under the supervision of Prof. Dr. Ebru Parman<sup>5</sup> in 2002-2005. Cleaning and excavation studies were conducted under scientific consulting of Prof. Dr. Erol Altinsapan and in charge of Eskisehir Archaeological Museum, and Museum Manager Dursun Caglar in 2009<sup>6</sup>. Excavation studies were paused in 2010, and have been going on since 2011 under the management of Prof. Dr. Erol Altinsapan by the cabinet decree on behalf of Ministry of Culture and Anadolu University.

Studies on the building and changing phases of Karacahisar Castle in the historical period conducted up to the present have revealed some important data. However, there are still some uncertainties about the building date and name of the castle. It is known that Karacahisar Castle was one of the important castles in the line of defence of the area in Byzantine Period, but there are no data on whether it was used before the Byzantine Period. The findings obtained from surface studies and excavations conducted on the castle revealed important data about the existence of middle and late period Byzantine settlement<sup>7</sup>.

Feudal landlords of the area were disturbed by the increasing dominance of Ertugrul Gazi first, than Osman Gazi in mid 13<sup>th</sup> century, and formed an alliance under the leadership of Karacahisar Landlord. Information in Ottoman Chronicles that Osman Gazi conquered Karacahisar Castle in 1288, transferred his settlement from Sogut and Domanic to Eskisehir, delivered khutbah in Karacahisar Castle, and coined in his name<sup>8</sup>, provides important data about the importance of Karacahisar during the foundation of Ottoman Beylic.

There are two stories about the settlement of Osman Bey in Eskisehir. According to the first and too optimistic one; Karacahisar landlord united with Inegol landlord, Kalanoz and attacked Osman Gazi's army in Domanic. Indeed, this kind of Byzantine-Turkish dogfight was likely in the borderline... However, Seljuk Sultan, II.

<sup>3</sup> Project suggested and consulted by Prof. Dr. Halil Inalcik; and supported by Anadolu University Research Fund in 1999 "Osman Bey'in İlk Fethi: Karacahisar Kalesi" (First Conquest of Osman Bey: Karacahisar Castle) project no:990 824. Project Team: Assoc. Prof. Dr. Halime DOGRU (History), Prof. Dr. Ebru PARMAN (Byzantine Art), Assist. Prof. Dr. Taciser SIVAS (Archaeologist), Expert Nurullah AYDIN (Archaeologist), Assist. Prof. Dr. Sema ALTUNAN (History).

<sup>4</sup> Parman 2003, 69-80

<sup>5</sup> For the excavation studies conducted during this period, See: Parman 2001, 451-462; Parman 2002a, 69-80; Parman 2002, 77-83; Parman and Parla, 2003, 43-55; Parman and Parla 2006, 1-12

<sup>6</sup> Altinsapan, Yilmazyasar and Gerengi, 2011, 1-17

<sup>7</sup> Parman and Parla 2006, 5-6

<sup>8</sup> Asikpasaoglu, 1992, 25; Inalcik, 2000, 225-242; Inalcik, 2009, 9-15

Alaeddin gave Eskisehir to Osman Gazi to increase his power against Byzantium and ease his pain as Inegol landlord Kalanoz and Osman Gazi's brother Saru Yatu died in this struggle<sup>9</sup>. In addition, he ordered Germiyanogullari who kept advancing along the Porsuk bank to stop. According to the second and more convincing story, after Saru Yatu's death, and with the support of the Sultan, Karacahisar Castle was besieged by Osman Bey, and well-protected castle was conquered with great difficulty. The castle and the settlement near were plundered, and veterans were settled in the empty houses. Eskisehir fell under dominion of Ottomans after the conquest, and the struggle against both Byzantines and Germiyanogullari continued.

### THE ESSENCE OF THE MNTH OF OTTOMAN FOUNDATION

Legitimacy of first period Ottoman Beylic and its dynasty were based on several legends in the chronicles that are the basic source of information about the foundation period of Ottoman history. The occurrence of the legends in the chronicles is historical phenomenon according to some writers; and evaluated by some other writers as "basing on a divine sign" to gain legitimacy for the existence of Ottoman Empire and divinity of the dynasty; and "creativity of human mind"<sup>10</sup>.

There are two important dream legends about the foundation of Ottoman Empire. The hero of the first dream is controversial. According to Nisanci Mehmed Pasa and Oruc Bey, Ertugrul Bey had the dream, while according to Nesri and Kemal, it was Osman Bey who had the dream. A second dream attributed to Osman Bey was first told by Asikpasazade. Then, this dream was included in the chronicles by Nesri and other writers. However, the narration of the story changes during the history. This prophetic dream told by Asikpasazade formed the basis of the legends in all the chronicles with some small changes. This legend took a fancy and literal form in various sources about the Ottoman history<sup>11</sup>. Gibbons who made some ethnic and religious interpretations about the Ottomans in his book written in early XX. Century, told this legend referring to Hammer as:

*"Osman had a dream one night while he was sleeping in Edebali's house. In the dream he was lying next to his sheikh. Meantime, a moon rose from Edebali's chest, turned into a full moon, and entered his own chest. Then, a tree came out of his waist, and grew, turned green and beautiful. The tree covered the whole world with the shadow of its branches. He saw four mountain ranges on the roots of the tree. These were, Caucasus, Atlas, Taurus and Balkan mountains. Tigris, Euphrates, Nile, and Tuna rivers ran out of the roots of the tree, and there were ships on them as if they were seas. Fields were full of crops. Mountains were covered with thick forests. There were cities all around the valleys. Under the golden domes of all these cities, a crescent moon rose, muezzins recited azans from numerous minarets, and these voices were combined with the twitters of the birds on the trees. The leaves of the trees started to grow like*

<sup>9</sup> Ibn-i Kemâl (KemâlPasazade Ahmed Semsuddîn), "Tevârîh-i Âl-i 'Osmân", I. Defter, Millet Kitapları (Also known as "Kemalpasazade Tarihi")

<sup>10</sup> Akoz, 2010

<sup>11</sup> Akoz, 2010

scabbards. Then a wind blew, and the leaves of the trees turned towards the city of Istanbul. "The city was like a diamond placed between two turquoises and two emeralds, on the confluence of two seas and two lands. So that; it was the precious stone of a ring that represented a country which covered the whole world. Osman woke up as he was wearing the ring.<sup>12</sup>"

Unlike the first chronicles, geographical terms such as "Caucasus, Atlas, Taurus, and Balkan mountains, Tigris, Euphrates, Nile and Tuna rivers and Istanbul" were included in Osman Bey's dream, the narration of the story was made as fancy as possible, and the "ring legend" was added to the story later.

Foundation date and place of Ottoman Empire have always interested Turkish and foreign historians and researchers. What makes Ottoman Empire so interesting was the fact that it achieved what other many Turcoman Beylics couldn't while it was one of them in the early 14<sup>th</sup> century in Anatolia, turned out to be a power in Balkans in a very short time, annihilated Byzantium, became the only ruler in the area for centuries, and most importantly, achieved this with a multi-religion and multi-national structure. All these interest and reasons ended in contradictory studies on the Ottoman history, especially in the west. There are no satisfactory resources about the foundation period, and this caused all the discussion and various interpretations. The historians of all periods wrote history in accordance with their own interests and expectations, and transferred the discussions to the next period.

Unlike the historians of the past, the historians of the present use the modern methods of the science of history, and try to reveal the unknown with these methods. But, it is still not possible to claim that foundation of Ottoman Empire is now free of legends, and completely revealed. It seems that legends of the foundation period that were sacralised for centuries will continue to be a field of interest for the historians of the next generation<sup>13</sup>.

### THE ESSENCE OF DESIGN;

The base of the design was laid at the request by Prof Dr. Erol Altinsapan who has been managing the excavation since 2011, for a project to ensure personnel and visitors during excavation studies until a comprehensive restoration on Karacahisar Castle which is in a I. Level Archaeological - I. Level Natural Site.

Turkish culture depends on symbols. Our ancestors when they were in Middle Asia, they started to give symbols certain items, objects and shapes. Reflection of Turkish Motifs are seen on carpets, tile, marble and wood carving. Although different types of motifs were used, the most powerful image was definitely tree because of its meaning. It was clear that the influence of tree cult was seen both in the Pre- Islamic Period of Turk and Muslim Turk. It survives after filtering from all religions and

<sup>12</sup> Gibbons, 1998

<sup>13</sup> Akoz, 2010

cultures including Islam. For that reason, this shows that this belief is a product of a powerful culture. As a matter of fact, wherever you go in Anatolia, it is possible to find some myths about the cult of sacred trees in old Turkish people.

Considering that Karacahisar Castle is the first foundation place of Ottoman Empire, "secure passage structure" should have had a setup that would strengthen the ritual of this phenomenon.

As the discussions that Osman Gazi's dream was a legend continued, we aimed at using the "dream legend" as the strongest metaphor and so transferring it to the next generation with new material and new design. In Turkish culture, there is a bond between sycamore and the fortune of the state; and also there is a bond between the child and the sycamore. The families plant sycamores in the name of their children so that they live a long life, with many branches like sycamores. Besides, sycamore is the symbol of birth<sup>14</sup>. At this point, we wanted to abstract sycamore in our design in order to make a strong start for the new period of Karacahisar Castle, and reflect this strong image in the Turkish cult.

The design was planned to be realized with the most known method throughout the history; "analogy". This way, the sense belonging can be raised among spectators, and the design can be adopted more quickly... In fact, we aimed at establishing a bond with the "place" through the pastiche methodology that associates the sycamore that Osman Bey dreamt of, in the legend about the foundation of the Ottoman Empire that has been told many times<sup>15</sup>. And this way, schematic concept and details were created via abstracting the dream (See: Figure 2). We wanted to reveal the belonging and unalienation feelings of the spectators with the bond to be created by the mental communication...

After the creation of the setup, which is the principal of the design, we started to struggle with the problem of how it will overlap with the program. Because, even if this was an "image", we shouldn't forget that it had to enable the safe passage<sup>16</sup>. During the excavation works in 2001, most of the work was done on the gate on the east of Karacahisar Castle that faces southeast, and architectural findings of the Karacahisar gate were detected<sup>17</sup>. During this period, a scaffold was built for

<sup>14</sup> Ergun, 2012, s.289

<sup>15</sup> Ottoman resources mention a dream Osman Gazi had as a result of the manifestation of act of god, and a marriage related to that dream. This dream told with similar expressions in Ottoman resources (Asikpasazade, Nesri, Solakzade and Edebali's son Mehmed pasa, etc.) was dramatized by western writers such as Hammer like a play with imagination. Various narrations of this dream are important in terms of providing an opinion about the educational, religious, cultural, social, economic, and folkloric perceptions of the era...

<sup>16</sup> The main purpose of this project is designing a safety passage structure to provide the life safety of the personnel and the visitors against the rocks falling from the castle gate. There is a structure built with primitive methods previously. This structure completed its mission already, and the need for a new safety passage reached at the highest stage.

<sup>17</sup> Parla, 2002, 74-77

protection, it was covered with protection wires, but these were observed to be insufficient.

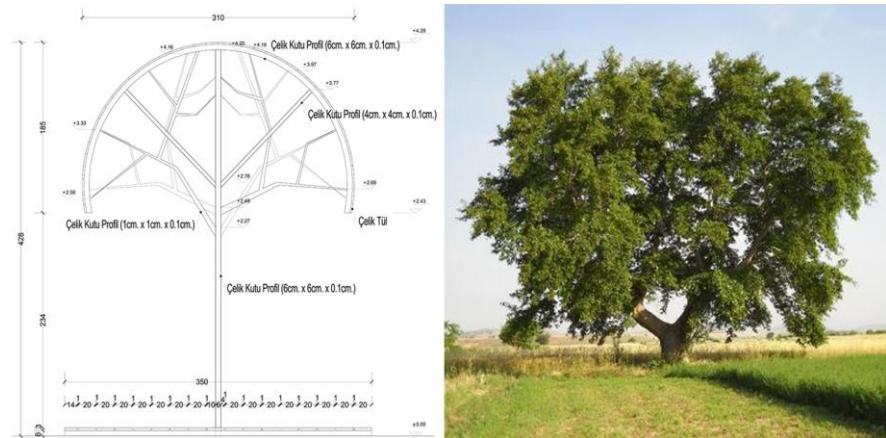


Figure 2. Safe Passage Structure and the Starting Point of the Design

It was very important for us that the material to be used was "new". The material should bear the traces of the present, and speak to all spectators with a current language. It is possible to encounter many propertyless designs that claim to be "traditional" using stone or wood, with a definition of "domestic" so that they look sympathetic to the visitors. Against all this baselessness, we preferred a form of "analogical" design that is based on a legend "traditionally". It was very important for us that design expressed itself with "time", and stand out in its environment distinctively. (See: Figure 3) Instead of trying to make it look as a part of the excavation site, we wanted to stress that it was "new".

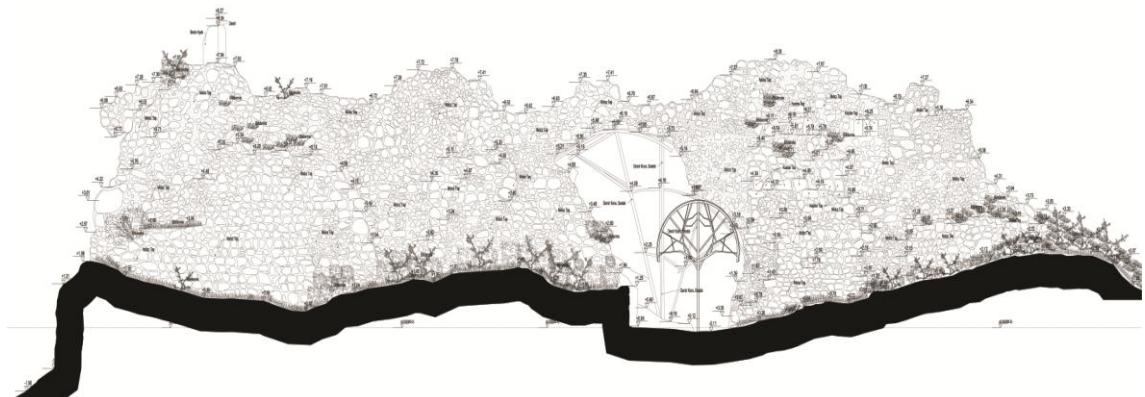


Figure 3. Safe Passage Structure in the Castle Silhouette

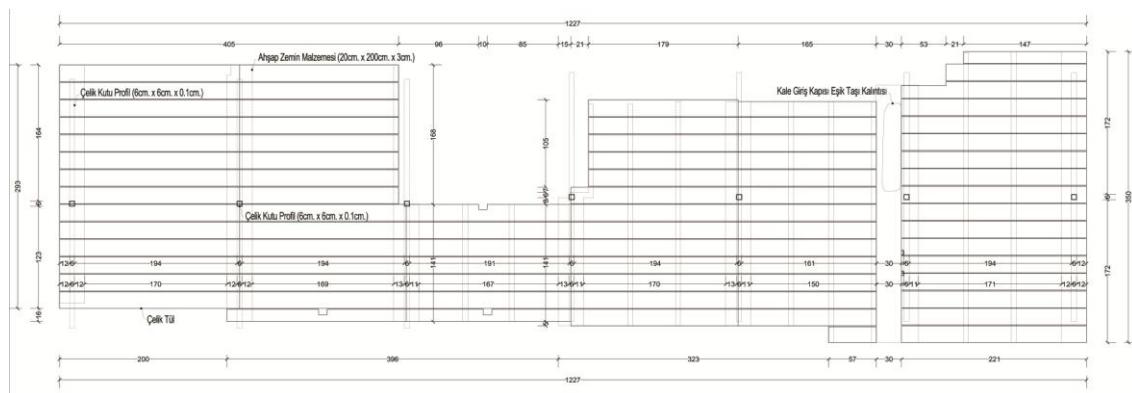


Figure 4. Safe Passage Structure Plan

Six steel structures that looked like trees lined up one after another (See: Figure 4) were located like a “gate”, than a cage wire was designed in order to connect separate structures and serve as the roof pattern (See: Figure 5). This way, there won’t be a risk of a rock falling of the gate during archaeological works... Due to the transparent cover, the sky perception will never be interrupted, and the shadows will be able to dance according to the movements of the sun on the ground. Intermediate members cut in various angles were used with each steel structure in order to express branches. (See: Figure 5)

In addition, the relation between the steel structure that looks like sycamore and the floor needed to be defined... (See: Figure 5) We preferred not to interfere the raw soil while realizing the design that aims at relieving the working environment of archaeologists and art historians, and protecting the historical artefact. In other words, we couldn't dig an excavation, in order to build a base of concrete... This way, with the building method of the structure, we respected the excavation site that offers news from the past every passing day...

30x293x12 sized steel U joists were placed in the gate passage with 200 cm intervals; open ends touching the ground, so that it would form the main spine of the “new ground”. This way designed structure would be in contact with the ground only with these main bearers. A strong basement was created to bear the steels that look like sycamore which formed the general setup, while realizing a “mobile and flexible” design, and never interrupting the ground, and damaging the archaeological site...

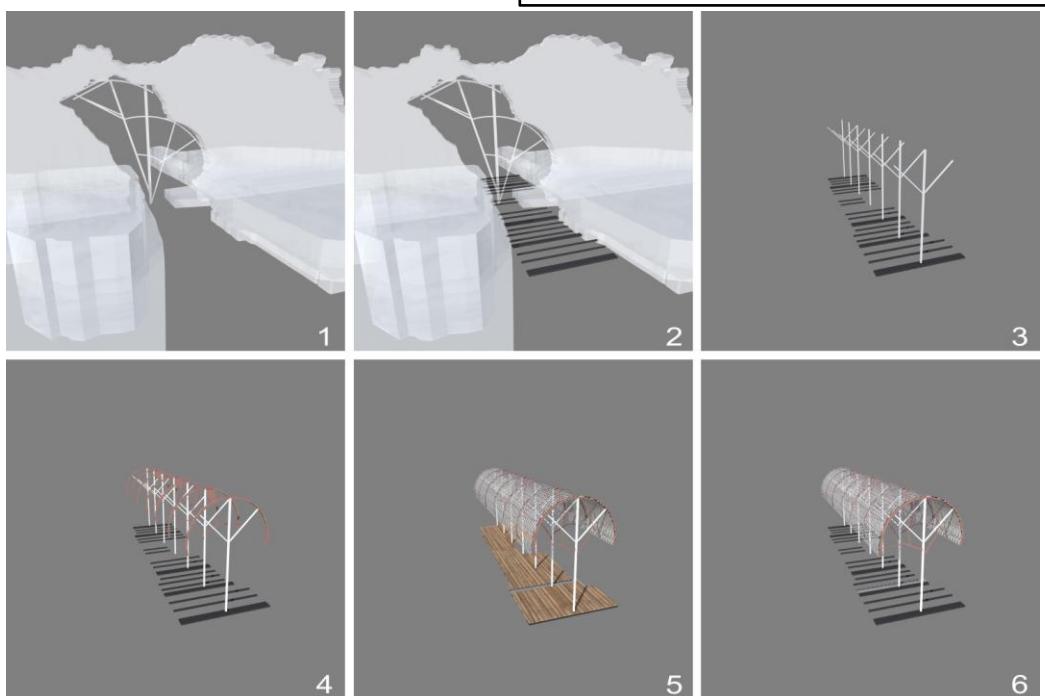


Figure 5. Organization Schema of Safe Passage Structure

Then, antiparallel metal box profiles were placed on main bearers, and the covering of the ground was completed. This way, we obtained a flat and smooth platform on which we can place the visible wooden floor. Due to the wooden floor, we wanted to create the perception that the original form of it were this way with a domestic theme and so, arise the sense of "belonging". Nonetheless, we wanted the door stone found just in the middle of the gate on the floor to be noticeable, and covered it with glass. With various materials, we wanted the spectators to see the historical foundlings, and realize them easily. (See: Figure 6) In addition, the sensitivity to the archaeological site and foundlings was repeated...

Before moving to construction phase, architectural design of the completed Project TC Ministry of Culture and Tourism, Eskisehir Protection of Cultural Assets Regional Board that evaluated the convenience and its association with historical continuity, legitimized the design in the meeting on 17 April 2014, with the statement "Safe passage structure project for the life safety of the personnel and visitors until a comprehensive restoration on the Karacahisar Castle in I. Level Archaeological-I. Level Natural Site, was found convenient, and it was decided that the application is supervised by the technical staff of the project owner and the municipality."



Figure 6. Karaca Hisar Castle with Modern Safe Passage Structure

### LAST WORD

The archaeological heritage constitutes the basic record of past human activities. Therefore, archeologists and other scientists must be able to protect and manage it that new generation and next generations can interpret and examine it properly by analyzing. The protection of this heritage cannot solely be achieved by the application of archaeological techniques. Wider professional and scientific knowledge and skills are needed. Architectural works are a part of the archaeological heritage and remains within the scope of architectural heritage must be protected by 1964 Venice Charter on the Conservation of Monuments and Sites. Due to this and other reasons, the protection of the archaeological heritage must be based upon effective collaboration between professionals from many disciplines.

Re-construction serves two important functions like experimental research and interpretation. Re-construction should be made carefully so as not to make damage to existing archaeological data. In order to capture the unique characteristics should be used in all of the available information sources. When possible and appropriate, reconstruction should be done directly on the archaeological remains; re-construction should be able to understand. Architect of the very few opportunities in our country experienced this attitude developed

This attitude towards archaeological sites which has never been experienced by the designers in Turkey, is important in terms of being a first. The design that aimed at communicating with the spectators with a mental thought via the analogical setup, dreams of setting a model for the further designs in the archaeological sites with its high image value, meeting functional requirements and extraordinariness...

It is obvious that archaeological sites need to be preserved via architectural designs. However, in Turkey, "temporary designed structures" have only recently started be used in archaeological sites. The purpose of this design is making a little known site discovered by the architects in Turkey, setting a model for all archaeological sites, and meeting of the cultural heritage that has been on and under the earth for thousand of years with an intersection that will add more value to it...

## REFERENCES

- ALTINSAPAN, E., YILMAZYASAR, H., AND GERENGI, A., (2011), "Karacahisar Kalesi 2009 yılı Temizlik ve Kazı Çalışmaları", XIV. Ortaçağ ve Türk Dönemi Kazıları ve Sanat Tarihi Araştırmaları Sempozyumu Bildirileri, Konya, s. 1-17.
- ALTINSAPAN, E., PALALI, M., (2013), Excavations of Karacahisar Castle 2012, Eskişehir, Management of Cultural Heritage in the Coastal Zone, 17<sup>th</sup> Symposium on Mediterranean Archaeology Moscow, 25-27 April.
- AKÖZ, A., (2010), "Tarihi Bilginin İnşasında Menkibe Ya Da Efsaneler", "Türk Epik Önənəsində Dastan" "Ortaq Türk Keçmişindən Ortaq Türk Gələcəyinə" V1 Uluslararası Folklor Konfransı, Bakı, s. 37-46, Access Date;10.07.2014, [http://folklorinstitutu.com/konfrans\\_materiallari/Konfrans-2010.pdf#page=37](http://folklorinstitutu.com/konfrans_materiallari/Konfrans-2010.pdf#page=37).
- AŞIKPAŞAOĞLU, (1992), Aşıkpaşaoglu Tarihi, Milli Eğitim Bakanlığı yayınları 2100, Bilim ve Kültür Eserleri Dizisi 411. Tarih dizisi 1, İstanbul.
- ERGUN, P., (2004), Türk Kültüründe Ağaç Kültü, Atatürk Kültür Merkezi Başkanlığı, 260-342.
- GİBBONS, H. A., (1998), Osmanlı İmparatorluğunun Kuruluşu, 21. Yuzyıl Yayınları, İBN-İ KEMÂL (KemâlPasazade Ahmed Semsuddîn), (1970), Tevârîh-i Âl-i 'Osmân, I. Defter, Yay. Haz. Şerafettin Turan, Türk Tarih Kurumu, Ankara.
- INALÇIK, H., (2000), Osmanlı Devletinin Doğuşu Meselesi, Sögütten İstanbul'a, İstanbul, s. 225-242.
- INALÇIK, H., (2009), Devlet-i Aliyye Osmanlı İmparatorluğu Üzerine Araştırmalar I, İstanbul s.9-15.
- PARLA, C., (2002), "Karacahisar Kalesi Giriş Kapısının Mimari Sonuçları", Eskişehir Karacahisar Kalesi 2001 Yılı Kazı Çalışmaları, XXIV.Kazı Sonuçları Toplantısı 2. Cilt Ankara, s. 74-80.
- PARMAN, E., (2001), "Eskişehir-Karacaşehir'de Bir Ortaçağ Kalesi", V. Ortaçağ ve Türk Dönemi Kazı ve Araştırmaları Sempozyumu, Ankara, s.451-462.
- PARMAN, E., (2002a), "Eskişehir-Karacahisar Kalesi 2001 Yılı Kazı Çalışmaları", XIV. Kazı Sonuçları Toplantısı 2. Cilt Ankara, s. 69-80.
- PARMAN, E., (2002), "Eskişehir Karacaşehir Köyünde Karacahisar Kalesi", Kebikeç 15, s. 77-83.
- PARMAN, E., PARLA, C., (2003), "Eskişehir (Merkez Karacaşehir Köyü) Karacahisar Kalesi 2002 Yılı Kazı Çalışmaları", XXV. Kazı Sonuçları Toplantısı II., Ankara, s. 43-55.
- PARMAN, E., PARLA, C., BURSALI, M., (2006), "Eskişehir (Merkez Karacaşehir Köyü) Karacahisar Kalesi 2005 yılı Kazı Çalışmaları", XXVIII. Kazı Sonuçları Toplantısı, Çanakkale.
- Karacahisar Kalesinde lületaşı izlerine rastlandı, Eskişehir Anadolu Gazetesi, 26.09.2013, Access Date;10.07.2014, <http://www.anadolugazetesi.net/karacahisar-kalesinde-luleta-i-zlerine-rastlandi-n-14111.aspx>.